

Ornamental Surfaces, Ornamental Spaces: Performing the Ornament in the German Silent Cinema.

Original title / Originaltitel

Das Ornament als ästhetisches Prinzip des kinematographischen Raumes und seine Inszenierung im vorklassischen und klassischen deutschen Stummfilm

Summary / Zusammenfassung

Around 1900 the ornament was not only highly regarded in the fine arts, in design and art history (Henry van de Velde, Alois Riegl, Adolf Loos), the early period of film shows a conspicuous tendency towards ornamentation, too. Not only as a decoration element but also as filmic-structural composition the ornament featured prominently in silent cinema. The thesis investigates the relationship between the reception of the ornament and its influence of spatial relations in German Cinema of the 1910s and 1920s. It argues that a shift from an ornamental staging which is placed right into the mise-en-scène to a visual-functioned ornament of the mise-en-image took place between these two decades.

Project Leadership and Contacts / Projektleitung und Kontakte

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